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THE IMAGE OF NASIMI IN THE SCULPTURE

Abstract. The formation of artistic image of Nasimi in the sculpture of Azerbaijan is considered in the article. The composition and iconography of monuments, bas-reliefs and busts of Nasimi created by T.Mammadov and I.Zeynalov, M.Rustamov, S.Gurbanov, V.Nazirov, A.Guliyev and others in Baku, Shamakhy, Sumgait, Moscow and Kiev are analysed. There is drawn a conclusion that the works on the theme of Nasimi are built in two main conceptions of the urban figured portrait monument. On the one hand, it is a classical specimen of monumental statue, on the other hand – the urban monument saved from canonization and satiated with plastic metaphors.

Key woords: Nasimi, artistic image, monument, iconography, composition.

Introduction. The formation of Nasimi's image in Azerbaijan art is connected with the impulse which appeared on the initiative of the national leader Heydar Aliyev at the beginning of 1970-es. Heydar Aliyev himself remembered on this occasion: "We have marked the 600th anniversary of Nasimi, erected a monument to him in Baku. The chairman of UNESCO took part in his jubilee. Then I had to go to Syria as a leader of delegation of the Communist Party. The president Hafiz Asad accepted us. In 40-50 kilometers from Aleppo there was built HES. We had to see this building. I asked to help me to visit Nasini's grave till the journey to HES. It's a pity, the officials of diplomatic mission couldn't prompt me where his grave was. In 2-3 hour searches there was found a guide who knew the place of Nasimi's grave. We went to this cemetery. Nasimi's descendant who looked after Nasimi's grave was waiting for us. The grave was in a very good condition. I got acquainted with the people of his clan, spoke to them and decided not to transfer Nasimi's grave to Azerbaijan. So Nasimi's clan continued in Aleppo and they were looking after his grave very well, there was no need to transfer it" [1].

In 1973 there was acted in a feature film “Nasimi” (producer H.Seyidbayli), in 1979 the first monument to the great poet was established in Baku, the artist Mikail Abdullayev created his picturesque portrait in 1972. Just these images in iconographic and in emotional plan determined the further line of the development of Nasimi subject in Azerbaijan art.

The interpretation of the main material. The first monument to Nasimi is the fruit of the joint creation of sculptors Tokay Mammadov and Ibrahim Xeynalov. The monument established in a small garden in the centre of the city is well looked over on all sides. The poet’s figure is depicted in a calm, proud pose with the head turned to the left and his hands put behind his back. Peculiarities of “modeling of the face with a high forehead, inspired glance of deeply placed eyes, firm, sorrowful picture of the mouth, the form of the head reveals” the inner world of “the poet, the man of strong will and tragic fate” [2, p. 36] – notes J.Novruzova.

The following portrayals of Nasimi not only in sculpture but also in painting, carpet art and on postage stamps preserve main features of the poet’s iconography made up by his first works. It is an oblong oval of the face, high forehead, straight nose, careful well-groomed beard, glance directed into the distance. All the authors describe Nasimi as a man of middle figure in typical medieval garment and a head-dress. But what is surprising: all sculptural, picturesque and graphic images of the poet known to us show him with a little turn of his head to the left.

The monument recently established in Shamakhy, in the poet’s Motherland has all these iconographic peculiarities. Here he is depicted not in full height,, but by the line of torso. The poet’s hands are on his breast so that the left hand embraces the right shoulder, but the right hand sinking down holds a roll of paper. The pleats of his dress supplement general plastic solution owing to which the composition acquires a compact form. The integrity of plastic forms advantageously differs Shamakhy monument from Baku monument, where a detail of the dress as if flying in the wind looks out of place, disturbing general silhouette of the statue. The pedestal representing the octahedral cylinder carried out of red-brown granite is salved very successfully.

Besides the monument considered now there was opened a memorial board with Nasimi’s bas-relief in Shamakhy in the years of sovereignty. The static character and the stinginess, even the asceticism of plastic means differ the composition of the bas-relief. The iconography of the image engraved on the

bas-relief marks out only one peculiarity – here the head of the portraited poet is not turned to the left, the image is given en face.

The monument to Nasimi (2003) erected in Sumgait differs on principle from others according to the composition and iconography. A thin figure with angular shoulders as if he moves in the spectator appealing to him with a helpless gesture. The pedestal of the statue makes a form of the traditional stand for books in Moslem East – *rachil*. Visually, especially a great distance away, this form reminds a broadside shown in a section. There appears a metaphor of poetic word eternally swimming on stream of time. The sculptors Vagif Nazirov and Asim Guliyev are authors of the monument.

Let's pass to the chronology of the latest events connected with Nasimi's name. Since 27 up to 30 September, 2018 there was for the first time spent "Nasimi Festival. Poetry. Art. Spirituality" in Azerbaijan. Various measures, in particular the exhibition "Khurufiya": the art and identity". On November, 19 in Moscow State Institute of International relations there took place a solemn ceremony of the opening of Nasimi's bust. The vice-president and the head of Russian representatives of Heydar Aliyev Fund Leyla Aliyeva, the rector of MSIIR academician Anatoly Torkunov and the ambassador of Azerbaijan in Russian Federation Polad Bulbuloglu took part in the ceremony. Leyla Aliyeva expressed her gratitude to all organizers of measure and the bust's author sculptor Mahmud Rustamov.

The bust of M. Rustamov's work preserves general features of iconography peculiar to portrait monuments of figures of culture, art and literature of Azerbaijan. The bust manufactured in bronze is a classical specimen of sculptural solution of images of medieval characters, portrait peculiarities of which are not exactly known according to written or any other sources. The bust is almost a symmetric composition where signs of iconography of Nasimi's image are looked over. If to look attentively at this image, one can see that the bust erected in MSIIR preserves that feature which in mysterious manner connected the earliest works on Nasimi theme and influenced upon artistic solutions of his image. The question is, that here as in the majority of images of the great poet known to us, Nasimi's head is turned to the left and his eyes are also turned to this side. But in this case it is somewhat noticeable turn demanding a special, rapt attention.

Finally, the last event within the frames of the considered theme. On April, 2019 the monument to Nasimi was established in Khachmaz. The monument

is erected in the park “Chanlibel” which is located at the entrance of the town. The sculpture is situated at the central alley in the park in front of eight-tier “Clock tower” and makes a single spatial composition with it. The tower and monument being on one axis combine not only by verticality of proportions, but also by colour solution. The statue and pedestal are carried out of white marble and the tower is faced with finishing materials. The image is iconographic ally differ from sculptural portrayals of Nasimi with the exception of Shamakhy bas-relief. The face of the portrayed poet here is taken strictly en face. The pose of the statue corresponds to classic specimens of monuments of such type – here the centre of gravity is transferred to the right foot, shoulders are straightened, hands are freely lowered down.

Contemporary MMI permit us not only efficiently get to know information about the events which took place, but also look in the future. The other day there appeared the information that the monument to Nasimi will also be established in Kiev. The author of the monument is our compatriot, People’s artist of Ukraine Seyfaddin Gurbanov. As far as we can judge by the sketch, the poet’s figure will be founded in bronze, the pedestal is supposed to be manufactured of granite, the full height of the monument will be about 5 meters

According to its iconography the future monument once again addresses us to the first portrayals of Nasimi where the poet’s head was turned to the left. One of elements of S.Gurbanov’s sculptural work reminds the composition of the monument in Shamakhy. The poet holds the roll of paper in his right hand as well, but the posture of model’s hands of Kiev monument differs from Shamakhy monument. In Shamakhy monument the hands are on the breast, but Kiev model shows hands lowered till the line of torso. In Kiev variant of plastic solution the left hand of the poet makes a characteristic gesture which can quite accompany the poetic recitation. Comparing two images it should be told that Kiev composition looks more compact and at the same time more expressive.

Unfortunately, at the same time with happy news, contemporary MMI very often bring sad, tragic information. At the beginning of March, 2014 the information was spread about that in Syria there was demolished Imadaddin Nasimi’s grave. Nasimi mausoleum was situated in the quarter Al-Ferafiya of the town Aleppo. It is a historical part of Aleppo with the area about 400 h, which in 1986 was included in the list of the World cultural heritage of UNESCO. The so-called Great mosque, the citadel, palace structures, baths and other establishments enter the complex of the old town Aleppo. Nasimi was

buried in a family pantheon which is considered to be a sanctuary. Pilgrims who visited this sacred place were given an honourable name “Nasimi” [3]. It should be reminded that more than ten years ago, on November 11-12, 2008 in Aleppo there took place a double-sided conference devoted to Nasimi’s creation.

At that time between the leadership of Syria and Azerbaijan government there was attained an agreement about the creation of Nasimi Cultural centre. Now shortly after the war began. Now all these problems are again in the order of the day, but at present it should not be restored but rehabilitated from ruins.

Conclusion. The theme of Nasimi is in the same row with images of Nizami, Fizuli, Vagif and other representatives of classical Azerbaijan poetry, created in home sculpture. Specific gravity of the works on this theme grows and no doubt will increase in the future. But this tendency should not be presented exceptionally as a quantitative one. The rise of a number of sculptural statues depicting Nasimi calls into being various abstract works corresponding to classical type of the bas-relief. T.Mammadov’s, I.Zeynalov’s, M.Rustamov’s, S.Gurbanov’s works are drawn here. On the other hand, there appear artistic solutions following the mainstream of the last decades, when happens “the broadening of conceptions about a portrait monument, the beginnings of its new forms and liberation from excessive canonization” [4, p. 44]. The monument to Nasimi in Sumgait of V.Nazirov and A.Guliyev satiated with plastic metaphors belongs to this conception.

In the course of centuries the creation of monuments to outstanding persons and important events acquired deep social meaning. It turned out so that in the culture of many countries the most widespread form of the monument became the figured portrait memorial. Monumental sculpture of Azerbaijan in the course of the last century acquired a unique creative experience in this sphere. The creation of artistic image and iconography of the great poet Imadaddin Nasimi became the property of the national culture. Nasimi’s image in the sculpture is not only the memory of Azerbaijan culture, it is a message to future generations.

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Heykəltəraşlıqda Nəsimi obrazı

Məqalədə Azərbaycan heykəltəraşlığında Nəsimi bədii obrazının formalaşması nəzərdən keçirilir. Nəsiminin T.Məmmədov və İ.Zeynalov, M.Rüstəmov, S.Gurbanov, A.Quliyev, V.Nəzirov və başqaları tərəfindən yaradılmış, Bakı, Şamaxı, Sumqayıt, Moskva və Kiyevdə olan heykəl, barilyef və büslərinin kompozisiya və ikonoqrafiyası təhlil edilmişdir. Belə bir nəticəyə gəlinmişdir ki, Nəsimi mövzusunda olan əsərlər şəhər fıqurlu portret heykəlinin iki əsas konsepsiyası üzrə düzülür. Bu, bir tərəfdən monumental heykəlin klassik nümunəsi, digər tərəfdənsə plastik metaforalarla zənginləşdirilmiş və kanonlaşdırmadan azad edilmiş şəhər abidəsidir.

Açar sözlər: Nəsimi, bədii obraz, abidə, ikonoqrafiya, kompozisiya

Эртегин Саламзаде (Азербайджан)

Образ Насими в скульптуре

В статье рассматривается становление художественного образа Насими в скульптуре Азербайджана. Проанализированы композиция и иконография памятников, барельефов и бюстов Насими, созданных Т.Мамедовым и И.Зейналовым, М.Рустамовым, С.Гурбановым, А.Гулиевым, В.Назиром и др. в Баку, Шемахе, Сумгаите, Москве и Киеве. Сделан вывод о том, что произведения на тему Насими встраиваются в две основные концепции городского фигурного портретного памятника. С одной стороны, это классический образец монументальной статуи, с другой – городской монумент, избавленный от канонизации и насыщенный пластическими метафорами.

Ключевые слова: Насими, художественный образ, памятник, иконография, композиция.

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ВЗАИМОДЕЙСТВИЕ В ОБЛАСТИ ИСКУССТВА И КУЛЬТУРЫ МЕЖДУ УЗБЕКИСТАНОМ И АЗЕРБАЙДЖАНОМ

Аннотация. Узбекистан вошел в мировую орбиту как самостоятельный объект международного права, как суверенное государство. Это беспрецедентное событие определило новую страницу в историческом развитии народов Узбекистана и поставило перед гуманитарными науками важные задачи. Возникли новые аспекты в изучении художественного наследия в его взаимодействии с процессом формирования на территории Узбекистана государственных образований, взаимосвязь развития искусства и культуры с процессами общего исторического развития тюркского мира и т.д. Узбекистан придает огромное значение сотрудничеству с Азербайджаном, и эти двухсторонние взаимоотношения укрепляются во всех сферах и расширяется с каждым годом. Испокон веков Узбекистан и Азербайджан объединяет дружеские связи в области культуры и искусства. Неоценимо роль и значение в этом общего тюркского мировоззрения, на почве которого возникло искусство этих народов того или иного периода, того или иного региона, которое их объединяет.

Ключевые слова: взаимодействие, искусство, культура, духовность, традиция.

Введение. Благодаря обретению независимости в Узбекистане были созданы принципиально новые политические основы государственного и общественного устройства. Руководством страны были определены приоритетные направления политического, социально-экономического и духовного развития. Независимость и государственный суверенитет стали важными реформирующими факторами нового общественного устройства, мировоззрения нации, ее культуры и искусства. В качестве